

At the THEATERS-



PEGGY O'NEIL in "PEG O MY HEART" at the BRANDEIS.

CARRIE BELLMORE with "FRECKLES" at the BRANDEIS.

BEATRICE HARLOWE in "THE GAYETY" at the BRANDEIS.

YANSCI DOLLY At the ORPHEUM.

FAMOUS ACTRESS OF TWENTY-FIVE YEARS AGO.



Mary Anderson Co-author of "The Garden of Allah"

HARRY LAUDER Coming to the BRANDEIS.

4 ATHLETAS-At the ORPHEUM

THE recurrence in print of the name of Mary Anderson is due, well nigh wholly to her participation with Robert Hichens in the making into play form of his romance of "The Garden of Allah." No other celebrated actress of what may be termed "our time" has been so successful as she in making her retirement from the world of the theater a retirement de facto as well as de jure. Perhaps the explanation of her success in this respect resides in the fact that she meant to retire when she did retire. Certainly her failure to re-emerge has not been due to lack of opportunity, for every manager of note in this country the last twenty-two years, beginning with the late Henry E. Abbey, has made efforts to get "our Mary" back to the stage, if only for a single American tour.

It was in April, 1888, in the evening preceding a scheduled beginning of a week's return engagement in Philadelphia, that Mary Anderson collapsed. She has never since acted in either public or in that capacity called "private" because an extra charge is made for the seats. That final tour of hers in 1888-1889 was the record in receipts for any foreign star who had ever acted in the United States, for, despite her American nationality, Mary Anderson had become indelibly a foreign star, through having taken up her personal and professional residence in London.

When her engagement to Antonio Navarro was formally announced, she said that she would never act again. Managers smiled, actors smiled, the newspapers smiled, the public smiled. It seemed the only thing to say in the circumstances. But she kept her word against monetary affirmations that are dazzling even when contemplated in this day of salaries, and percentages never dreamed of in the time when she was regarded as the foremost American actress. When Mary Anderson retired Julia Marlowe was just winning a sort of tentative attention, thanks largely to the fact that the late Robert G. Ingersoll was her devoted press agent; Helena Modjeska had joined forces with Edwin Booth under Lawrence Barrett's management in order that Booth might act vicariously with a Lady Macbeth and Beatrice of intellectual and artistic caliber; Fanny Janauschek was experiencing the first pang of realization that the public was losing interest in her; Barrett, himself, was buoyant with hope after two years of great momentary success, the first he had ever known, as co-star with Booth, and was preparing to stage the late William Young's blank verse play of "Gaiety" (Young, by the way, was the man who made the play of "Ben Hur" from the Wallace novel—an undertaking regarded as quite as extensive in 1899 as the staging of "The Garden of Allah" proved to be in 1914).

They were the big figures of our stage in 1888—Mary Anderson, Edwin Booth, Helena Modjeska, Fanny Janauschek and Lawrence Barrett. E. H. Sothern was acting farcical parts in "The Highest Bidder" and "Lord Chumley." Robert Mantel was playing the telepathic twins in "The Cornish Brothers." Richard Mansfield was acting in a cheap melodrama, "Master and Man," while planning to retrieve his fortunes with "Beau Brummel." William Faversham had not been heard of, nor had Margaret Anglin, nor Maxine Elliott.

Of all the American managers who have tried to get Mary Anderson to act again, George C. Tyler, the head of the Leiber company, has been the most persistent and the most nearly successful. If he didn't get her to resume acting he at least induced her to take charge of the acting in the original rehearsals of "The Garden of Allah" a year ago—and in those rehearsals by the way, she had the experience of "blossing" at least two ac-

tors who had played with her in the days when she was "Our Mary."

"Freckles," a dramatization of Gene Stratton-Porter's novel of the same title, is announced as the attraction at the Brandeis commencing with matinee today. This stage version is the work of Nell Twomey, who has transferred the spirit of the wildwood, visualized the delightful characters of the story and woven the incidents into a logical and entertaining play. Naturally, the pathetic element has been emphasized most strongly, but in relief of this there are frequent brilliant flashes of wit and a charming love interest for the two now famous characters, Freckles and the Angel. The play is illustratively mounted; particularly effective is the great Lumberlost scene painted by Grosbie Gill of Wallack's Broadway theater, New York, who has pictured the famous swamp and its environs with consummate skill. Jules Velle will be seen here as the plucky little wail, Freckles, and Carrie Bellmore as the Angel. An exceptionally strong supporting company of players is promised.

"As Ye Sow" comes to the Brandeis for an engagement of one day only, two performances, matinee and night, Saturday, January 7. This drama is of a moral and uplifting nature and is being presented by a capable company headed by Ida Weston Rae. Popular prices will prevail.

"Peg o' My Heart," which comes to the Brandeis for four days beginning February 5, is indeed a comedy of charm. The story deals with Peg, the daughter of an improvident but lovable Irishman and an aristocratic Englishwoman on whom her relatives turned their backs when she set out for America with the husband of her choice. By the will of one of Peg's uncles, who repented on his deathbed his unkindness toward his sister, the little Irish-American maiden is brought to England to be properly reared at the expense of his estates. Peg is received into the family of an aunt, not from love, but for the sake of the money that her care and instruction brings. Her treatment is hardly that of a favored relative, but she finds little to make her life pleasant except the friendship of one Jerry, a friend of the family, her experience setting forth vividly the contrast between her rather unorthodox manners and the stilted and unconvictional ways of this English household.

Harry Lauder comes to the Brandeis for two performances only, matinee and night, February 12, with his company of international stars engaged in his first "round-the-world" tour. During this, his sixth American tour, Mr. Lauder is rendering a complete new song repertoire.

William A. Brady offers "Bought and

Paid For" at the Brandeis February 13 and 14 for three performances.

Somebody has said that "The Garden of Allah," which comes to the Brandeis for the week beginning February 13 is the desert dramatized. It is more than that, however, for it tells the story of the renegade monk in search of that elusive something that we call peace and happiness. Every human being is searching for that. That a monk, for many years shut up in a monastery, should decide to leave his peaceful surroundings and look for contentment elsewhere is the ground work of the story. That he should also discover that despite a happy marriage, peace and contentment are only of the soul and not of the world is not so strange—that is a catholic doctrine and one which a great many people subscribe to. There is a wealth of beauty in the settings, for they are mood-creating as well as impressive to the eye. The very first panorama and the succeeding scenes, each in its own way, suggest the locale, while the Arabs and Moors in their picturesque costumes, wandering to and fro, speaking their unintelligible tongues and suggesting the customs of their African home, give vividness to the action.

The great Drury Lane spectacle, "The Whip," is coming to the Brandeis in the near future. "The Whip" is the biggest melodramatic success in the history of the show business and carries the largest production. There are over 30 people in the cast and working crew, who put on and appear in thirteen massive scenes.

The headline feature upon the Orpheum bill this week is a musical skit which promises much in the way of diversion and laughter. Harry Fox and Yansci Dolly, who present the sketch, are in themselves sufficient proof of its delightful quality. Austin Webb comes in the one-act play of tense dramatic interest, "Your Flag and Mine." His offering is the work of Willard Mack, and is said to be the most gripping in melodramatic situation that he has written. Exponents of harmony and fun are the Chung Hwa comedy four, a quartet of Chinese who sing in their native tongue, and in English as well. Their fun making has the reputation of being unique. The comedy song writers, Harry Armstrong and Billy Clark, are scheduled for a song act intermixed with comedy. A combination of grace, beauty and strength will be displayed in the work of the gymnastic girls known as the Four Athletas. With the reputation of being continental champions of double juggling, the Blank family have an act that promises to be at once astonishing and amusing. The star of their offering is a little blond girl, the only feminine member of the family. Comedy pantomime is to be contributed by the La Toy brothers. One of the brothers is a tumbler, while the other is described

as "a whirling jax comedian." The special Orpheum photo-play this week will have a dramatic subject, "The Pal of Prejudice."

Rob Manchester's "Cracker Jacks" will be the attraction at the Gayety theater for the week beginning this afternoon. The show starts with an old time first part called "Mulligan's Mard Gras." It is as funny as the title would suggest and anyone who can imagine an Irishman at a swell French Now-out is ready to see himself laughing at the outset. The wind-up is a satire on city life called "Back to Nature." George Yetten Smith is responsible for both pieces and Thomas Grady has staged them. Both are well looked after and this is why the "Cracker Jacks" are breaking all records this season. The principals include Johnnie Jess, Leo Kendall, Dan Niblo, Jim Doherty, Beatrice Harlowe, Etta Hastings, Francis Riley, Zella Rambo, Maceline Webb and her band of suffragettes. Starting tomorrow there will be a ladies' dime matinee daily.

"The Battle of Shiloh," one of the historical engagements of the civil war, filmed at an expense of more than \$200,000 by the Lubin company, will be presented in four reels at the Krug theater Sunday only. The picture is a reproduction of the historical battle and depicts the thrilling incidents of the engagement, as well as occurrences before and after the battle. Throughout its course there runs a southern love story. There are many spectacular scenes in the film, including a jump from a high cliff into a river by Miss Mildred Gregory while riding her horse at break-neck speed to escape pursuit by confederate cavalry. Her horse swims the stream successfully and she escapes to the opposite bank. In addition the scenes of battle, a collision between a loca-



Elsie Gilbert's Romping Girls and Collies At the Empress.

motive and carload of powder is shown, and so vivid is the explosion which follows that the audience shrieks back in terror. A first-run comedy film will conclude the picture show.

Katie Gilbert and her romping girls and collies will feature the bill at the Empress this week. The act consists of a number of singing and dancing girls, with a troupe of trained dogs. Daisy Gordon, the dainty singing comedienne, will present her characterization and comedy songs. The La Volas, a troupe of comedy wire and bicycle artists, will be an added attraction, with Davis and Walker completing the program by presenting their whirlwind dancing lesson. The usual varied photo play program will be presented with the vaudeville performances, beginning at 2:30, 7:30 and 9, and a continuous performance with the pictures being maintained from noon until 11 p. m.

FORMER OMAHA GIRL TO FRONT AS SONG WRITER

Friends of Mrs. Jean Fleming Williams and her parents, Mr. and Mrs. William Fleming, who were residents of Omaha for over thirty years, until moving to Salem, Ore., in 1905, have just received word that Mrs. Williams has written the words of a song which is meeting with wide popularity. She is a graduate of the Omaha High school, and attended the Laselle seminary at Boston. Her mother, Mrs. Ida Fleming, was head of the department of English composition in the high school for a number of years. Mr. Fleming was a prominent business man and later tax commissioner of Omaha. The song, "Together," composed by Mrs. Williams, was published recently by the inland music house of Chicago.

Big Gift for Bowdoin College. NEW YORK, Jan. 31.—Announcement is made here that Bowdoin college, Brunswick, Me., has received a bequest of \$500,000 from the estate of the late Edwin B. Smith, a former assistant attorney general of the United States who died in New York January 1. Mr. Smith was a graduate of Bowdoin in the class of 1864.

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Open from 11 A. M. to 11 P. M. 5c—TODAY'S PROGRAM—5c "THE PRINCEZ TAVERN" "PLAYING FOR A FORTUNE" "OUT OF MIND" "OUT OF MIND" "BY WOOD" "OMAHA'S FUN CENTER" Daily Mat. 15-25-50c Evens. 15-25-50-75c BOBBY MANCHESTER'S FAMOUS BURLESQUE "CRACKER JACKS" Two rip-roaring satires—"Mulligan's Mard-Gras" and "Back to Nature" Johnny Jess, Beatrice Harlowe, Niblo & Riley, Leo Kendall, Etta Hastings, Big Beauty Chorus. LADIES' DIME MAT. WEEK DAYS.

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